

THE LATEST FASHIONS



BABY PRINCESS LINGERIE
ELABORATE, WITH LACE AND ELEGANCE



AND SUMMER
TOILET



A PARISIAN LINGERIE CONFECTION



ALL BLACK DINED
GOWN OF COLEEN POPLIN

Clever Variations of the Season's Best Modes— The Japanese Idea in Fall Fashions—Fea- tures of This Year's Lingerie Dress —Novelties in Millinery—The Lingerie Hat and the Short Back Sailor.

Fascinating as are the modes of mid-summer it is remarkable how little that is really new there is in costume. New effects in millinery and novelties in accessories are continually coming forward, but costume effects circle around those modes which have marked the season since its opening.

It is surprising, too, what variations can be worked out with the Japanese idea. Designers seem loath to part with this idea which has been the source of such clever inspiration throughout the season, and it is confidently predicted that a fall and winter of cut-out armholes, drooping shoulders and clinging sleeves in jumper dresses and princess and empire frocks is ahead of us.

But present modes are of interest just at this time.

The shirtwaist suit which figured so strongly in the summer wardrobe of previous years is conspicuously absent, its place usurped by a variety of ways and materials. Some women like the trimness of the shirtwaist dress better than the simplicity of the jumper which they regard as too much of the small maid's wardrobe, but the great majority of our girls, and matrons, too, for women of all ages are wearing this becoming jumper dress—favor the youthfulness and simplicity of this mode. It is a practical and economical as well as a pretty fashion. Frocks of other seasons can be successfully remodeled along these lines, and blouses which have given their best days to the company of the separate skirt or tailored suit find a prolonged life in the guise of golumpas.

More various than the materials which make these dresses are the variations of the mode. While the princess jumper is attractive it is, however, by no means universally becoming, and therefore it is not as popular as the baby princess, waist and skirt of which are joined with a narrow belt of the material or lace or embroidery trimming.

The same may be said of the lingerie frocks this season. Women have found that unless the princess lingerie frocks of sheer, filmy cottons and laces, laces and embroideries, are mounted over a tight fitting and carefully boned lining they fall in fitting the figure smoothly as a princess dress rightly should.

The tendency toward what might be termed a top-heavyness of elaboration is very apparent in this year's lingerie models. Skirts though elaborate with laces and embroideries, often made entirely of these two trappings without any lingerie material whatever, are cut on plain gored lines and simply gathered, pleated or tucked into the waistband. Where the trappings are applied that in the skirt they take the form of frillings and pleatings in the waist and in this way give the effect of great waist elaboration.

In one dress of this type the waist is made entirely of narrow lace frillings—fit a suspender effect in embroidery standings. The skirt is a combination of sheer batiste, tulle and inserted with narrow Valenciennes extra-deux, and wide embroidery flouncing. This use of wide

flouncings is very marked this season, and really is deserving of more comment than we have space to give it at this writing.

Frocks of white and delicate pink, blue and yellow nets of plain, fine mesh are exceedingly dainty with trimmings of fine white laces, and mounted over self-colored slips of soft silk. They are the newest form of the lingerie frock in Paris this year.

While the smartest fashions are naturally those to be seen at the select summer resorts in the mountains and along the Atlantic Coast where New York's fashionable congregates to flatter away the summer days and nights in an endless round of sports, teas, bridge parties, dinners and hops, the shops on the other hand afford the stay-at-homes and visitors to the great metropolis opportunity for keeping abreast of everything new in the way of novelties.

The backwardness of the summer has kept worsteds—serges and fine novelty suitings, panamas and velvets—and the fashionable English mohairs in strong demand. The weather of the past month has been too unseasonable for anything but suits of these materials for street wear, and as a consequence those smart linen and pique suits, simply and smartly tailored like the worsteds, or trimmed with braidings or appliques of handsome laces or embroideries, will have an unusually short season, for we have a variety of worsteds and are now wearing white or light colored linens and piques to the exclusion of these light summer serges heretofore so popular. Mohairs, however, continue in high favor—they are so attractive in this year's soft, silky weaves and smart patterns.

Striking novelties in millinery make their appearance in exclusive shops along the avenue from day to day. Lingerie effects are particularly attractive, so entirely different are they from what we have become accustomed to since one clever girl took to wearing her small sister's wash embroidery hat and all big sisters did likewise. Strange how fashions are born sometimes, isn't it?

Hats with lingerie and lace crowns and high, chipp or neapolitan brims and adorned with huge bows of lace or ribbon are classed as lingerie novelties, while the lace covered and ruffled pascas are extreme, indeed.

The cloche or bell grows larger with each succeeding week, or so it seems, for it is so unusual a thing to see one of these shapes of such a size that when posed smartly on the elaborately coiffed head the edge of the back-brim touches the shoulders. This, of course, represents the most extreme size of this particular shape worn in the most extreme fashion.

The short front sailor has without warning turned itself about and the huge ribbon bow of soft ribbon loops which once weighted the wide back brim is now smartly wired or corded and posed on the centre front of the crown, the wide loops almost covering the wide front brim. This new short back sailor is as becoming as that of other days, and it is expected that this is the model which will open the fall millinery season.



DRESSY, BLOUSE OF BLACK TAFFETA

The Smart All-Black Costume. Women of Fashion Who Affect the Sombre Hue—Some Clothes They Wear—Their Millinery and Accessories.

At every ultra-fashionable gathering may be noticed from two to twenty women garbed from toe-tip to feather-tip in black, which even unobservant passers would never for an instant mistake for mourning attire. These women select their fabrics as well as their dressmakers so carefully that each gown, wrap and hat seems to precisely suit the occasion. Among the well known women who wear exceedingly smart black costumes are Mrs. Paul Morton, who invariably makes a distinguished appearance; Mrs. Hermann Oetrich, who is slightly taller than yore, and Mrs. Prescott Lawrence, who looks stunning in whatever she may elect to don. Mrs. Clarence Mackay occasionally wears all-black, even when not in mourning, and there might be mentioned a score of other fashionable women whose beauty of face or figure is best set out by the lily hue which Hamlet's mother deplored in the melancholy young prince's new cloak.

For summer tailored costumes there is a wide range of black materials—panama, Shantung, mohair, taffeta, veiling and voile, made into walking skirts, plaited or gored or paneled, trimmed with graduated bands, buttons, ribbons, braid and tucks, and cutaway or box coats with attached collars, cuffs and pocket-laps, or dresses with rows of ribbon about the sleeves as well as the shoulders and waistline.

Elaborate street costumes designed for church weddings, afternoon receptions and the races are of marquisette, lamé, downie, silk, veiling, bordered or plain chiffon cloth, crepe de chine or China silk. These are all flexible fabrics lending themselves readily to the Empire model, which, by the way, may be essayed successfully by the tall or short, the fat or lean woman, for the mission of the modern dressmaker or tailor is to make the figure of each customer appear not what it is but what it should be.

Some of the fashionable semi-transparent materials are so beautiful in themselves, that made on Empire lines, they require scarcely any trimming other than tulle or velvet ribbon and a scrap of rare lace. When the princess designs are employed quantities of embroideries, silk appliques and laces are used. For instance, embroidered or plain silk, often borders the full, sweeping demit-trained skirts, set in narrow plaits about the

waist and falling in graceful folds to the feet. The same lace forms, the sleeves, the yoke and not infrequently the bolero or surplice which is then bordered with the material of the gown.

An excellent combination is a three-piece black costume in embroidered Brussels net and chiffon cloth. The absolutely plain cloth skirt is demit-trained, the blouse has a pointed yoke and deep girle of embroidered net and a Directorate knee-length coat of Brussels is deeply bordered with embroidery. The same model may be carried out by substituting tulle for embroidered net. Sometimes the heavier material surmounts the lighter, as in the case of an embroidered net skirt and bodice and a long silk Empire coat with Tokio sleeves, collar and bordering of embroidered net.

Silk rodonges over semi-transparent gowns are exceedingly smart, and closely follow the lines of the figure, with sleeves small at the arm-hole and flaring widely at the elbow. Many have short, pointed vests, terminating below the bust with a fall of lace.

Among black lingerie gowns—never meant to be introduced to a wash tub—are those of embroidered muslin and dyed Valenciennes, the latter showing rows of narrow tulle ribbon on the full, demit-trained skirt, and on the blouse with its puffed elbow sleeves, or the jacket which usually has short mandarin sleeves. Simpler lingerie frocks are of batiste made with pin tucks and lace extra-deux, as in white, save that inexpensive French laces are frequently substituted for Valenciennes and Mechlin. In the same class are the large and small dotted Swiss which wear wonderfully well and do not fade.

Summer evening gowns of laces, demit-trained and the heavier laces are best for wear at the seaside, as they successfully withstand the salt air. Elsewhere, chiffon, thin laces and all varieties of net are employed. Unless many in the princess or Empire style, it is well to have two waists with each summer dinner gown, as with a high bodice the skirt may be worn to an afternoon party.

Summer tea gowns are practically of the same materials as the dinner gowns, and on Empire lines. Any competent seamstress or maid should be able



PRINCESS JUMPER IN HEAVY LINEN

to transform a half worn costume of ceremony into one designed principally for comfort.

Morning frocks of China silk are inexpensive and cool. They are made with short skirts, plaited or tucked and with shirtwaists, preferably finished with soft turn-over collars and cuffs.

China and pongee silks are also used for kimono and matthees, trimmed with inexpensive black lace, with heading run through with ribbon or pin-tucked, with entire deus of lace. Lawns and muslins are made up on similar lines, and for the long, semi-fitting wrappers dotted and embroidered Swiss ruffles trim the plain materials and vice versa.

The well-made, all-black hat has ever been considered eminently practical as well as smart, especially in the moderately large shapes in Neapolitan, fancy straw and chip. Trimmed heavily with handsome feathers, such a hat may be worn the year round for formal occasions, and is often seen with tulle and veils.

A collection of black ostrich or osprey plumes is a valuable asset to any woman's wardrobe, as these feather trimmings may be utilized season after season without monotony. Black roses are also exceedingly smart and do not fade quickly. Small hats composed wholly of replicas of that rare exotic may be worn with both the tailored or the ceremonious costume. Black mafine hats soon wilt when exposed to the salt air, but elsewhere

are a delight to the wearer, as they are light of weight as well as wondrously becoming. On plainer hats some exceedingly smart effects are gained with dyed peacock feathers, black velvet and tulle ribbon, fringed scarves and huge brilliant jet buckles.

There should be at least two black smushades; one of plain or embroidered tulle and another of chiffon or lace. The gloves, shoes and stockings are, of course, black, and jewels worn should be diamonds, pearls or opals.

A Parisian Lingerie Confection.

A very beautiful lingerie costume recognized at the races a few days ago as the bridal gown of one of the Smart Set's Easter brides is of sheerest white French mull with Irish crochet appliques and the finest of French hand work embroidery medallions. The creation is the product of a Parisian atelier, a fact apparent in every line and seam of the gown. It is a princess model built over a carefully honed foundation of white tulle, the skirt with its panelling of lace and embroidery simulating a princess girle, above which the eon-like fronts hang loose, these fronts made entirely of lace and medallions and edged with fine lace

platings. The bottom of the skirt is a series of tucked ruffles edged with lace, broken up by the insertion of large embroidered medallions surrounded with Irish crochet. A novel touch of color shows itself in the form of palest blue Lorraine silk, folded surplus-wise across the back line under the jacket fronts, thus describing the popular empire waistline. This same line is followed in the sleeves, small puffs of the material elaborately trimmed with Val lace showing a touch of the blue at the elbow. The hat worn with this costume was of natural colored leg-horn with high crown and abbreviated front brim, the crown banded with pale blue velvet and a bit of Persian embroidery. A little to the left of the center front the brim was tucked up close against the crown, apparently held in place by a single pink rose at the base of a pale ostrich feather. Long loops of blue velvet ribbon covered the hair in the back and the under brim was piped with blue velvet.

Paris derives a huge revenue from the sale of dolls' dresses.

Birthday were kept even as far back as the time of Pharaoh.

The process of manufacturing silk made from wood pulp is one which in Europe is jealously guarded from inspection. The imitation silk sells for considerably less than real silk, but at a higher price than mercerized cotton.

Dinner Gown of Coleen Poplin.

All black dinner gowns are at their best when made of materials soft and semi-transparent, soft silks, poplins, lawns and such fabrics, which naturally adapt themselves to the modes for evening wear. Coleen poplin, a soft, clinging, lustrous weave, popular in the season's range of materials, makes this gown of princess persuasion. It is really made in two pieces, skirt and bodice, but so effectively joined that it looks to be a one piece costume. The skirt is tucked over the hips between panels of black lace applique bands and has two deep tucks, between clusters of tiny pin tucks, between

the hem and several inches about the knee. The bodice bodice, cut rounding in back and pointed in front, is a simple baby waist with simple trimmings of the applique, and short, very full puff sleeves, shirred and banded with the lace. From the empire waistline in the back depends a double frill of black chiffon. The front of the bodice is a long black glove glove come well up under the short puff, so that none of the arm is visible between the sleeve and the top of the glove. An attractive ribbon about the throat finished with a bow at the back of the neck.